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THE OPPOSITION TO SPIRITUAL SCIENCE.

LIES OF MODERN LIFE AND MASKED FACTS OF LIFE.

Lecture by Dr. RUDOLF STEINER, delivered at St.GALLEN Switzerland,
on the 26th of October 1916.

(CONTINUATION)

There we see a man condemned to think according to materialistic principles only, because he lives in the materialistic thought of the present, but since he wishes to be honest historically, he is constrained to draw attention to this strange phenomenon of the Maid of Orleans and to take her, as his words prove, with the utmost seriousness. Jaurès is confronted with the whole historic significance of Jeanne d'Arc. It can be asked: What can Jeanne d'Arc signify ultimately to Jaurès, to a man living in social ideas such as those of Jaurès? (From the personal point of view this may appear somewhat overstressed, but it is certainly not the case with many whose actions are prompted by Jaurès spirit.) What can Jeanne really be for a man like Jaurès? - To such a man, Jeanne d'Arc can obviously only be someone whose impulses were guided by a certain religious ecstasy, which should not be imitated by sensible people. Undoubtedly these people cannot recognise what must be clear to us through spiritual science; namely, that at a time when spiritual science, as developed to-day, was not accessible in its present form, streams of spiritual life from spiritual worlds flowed through personalities working more or less sub-consciously, like the Maid of Orleans, who was a medium - not in the sense of the much misused mediums of to-day - but a channel through which divine-spiritual worlds endeavoured to pour their forces into the physical world of the earth. And it had to be recognised that what proceeded from the Maid of Orleans was of greater value than what others were able and willing to communicate out of their human insight.

These people were of course incapanle of understanding that the spiritual worlds spoke through Jeanne d'Arc. Nevertheless they were compelled to concern themselves with a personality such as Jeanne d'Arc, when dealing with facts; they had even to accept her. The occurrences (consider this: the occurrences!) had to be traced back

* From stenographic notes unrevised by the lecturer.

to individualities whose spiritual life they did not recognise and whose spiritual life they certainly did not wish to follow. Though not admitted to-day, this fact can even be deliberately ignored, and it is the deepest untruth in regard to life. It is an actual lie in regard to life and I am only characterising one particular case of such untruth with regard to life and a lie pulsating through our social life of to-day, which must be traced to the fact that people are unable to perceive realities, unable to see what is most real of all. Yet they are obliged to accept it as a fact, because of what is brought to light through modern spiritual development. Lies are facts too and work accordingly. And even if there are well-intentioned, earnestly striving, outstanding persons like Jaurès, nothing coming from them can have a liberating influence for mankind, for in view of the conditions of the times, they are bound up with this lack of truthfulness in regard to life.

Here indeed we are confronted by a fact of modern life, and we must allow it to influence our souls clearly, plainly and in its greatest depth. We must have the courage to face these lies towards life with clear insight, and this clear perception must give us strength to remain upright in face of all that streams towards us from every side, proceeding from this lack of truth in regard to life, and coming, sometimes very much disguised, from one or the other direction.

What can those who live in this untruthfulness really acquire of true inward insight as to the connections of human life? They can only think: "There are some queer people who pretend to be in connection with spiritual worlds, as for instance the Maid of Orleans, and they must even be allowed a certain historical importance. Yet we should not set them up as an example to be followed, so that by some means or other spiritual forces may be brought into the world!"

Much water will have to flow down the Rhine before others recognise and acknowledge the whole weighty fact of which we have been speaking. To-day natural scientists have taken on the airs assumed at that time by the theologians toward the Maid of Orleans. That to which Jaurès finally drew attention, constitutes the deep tragedy of this phenomenon of the Maid of Orleans. The theologians decided: "What she rummages out as her knowledge of spiritual worlds, does not coincide with what we recognise through our theology." The same mentality that influenced the theologians of that time speaks, after a comparatively shorter interval than was the case in the field of theology, out of the mouths of natural science to-day. To those who condemned her from the standpoint of theology, telling her to justify her mission and her miracles through the Holy Scriptures, the Maid of Orleans replied: "Far more stands written in the Book of God than in all your books." These words are historic and they remain valid to-day. From the aspect of spiritual science, all objections, theologic and scientific, can be met with the words: "In the Book of the Spiritual World stands written more than its opponents can dream of."

Jaures adds to Joan's reply:

"Wonderful words, contrasting, as it were, with the peasant soul, whose faith is rooted, above all, in tradition. How far removed from the dull, narrow, limited patriotism of the landowner. But Joan hears the divine voice of her own heart as she looks up to the mild and shining heights of heaven!"

Yes, such recognition voiced by a contemporary may sound attractive, but what is it, after all, even though uttered by the best of those who live around us? It is the recognition of something which is to them more or less a fiction, rendering life more or less beautiful, but to which they attribute no reality whatever. THIS constitutes the untruth in regard to life.

This shows us how urgently clarity is needed regarding this lack of truth towards life. We encounter its effects everywhere, and it is this lie which prevents spiritual science from exercising that influence which it should exercise to-day. Not only is it necessary that more and more people should attain theoretical insight into the truths of spiritual science, but they must discover in it strong, inner forces, enabling them to introduce spiritual science into all the ramifications of life.

This can be proved in the most varied spheres of life. And here again it can be said that the true facts are disguised. It is possible, apparently, to raise objections to everything advanced by spiritual science.

Let us take one sphere of life which can be appreciated most easily because it affects the physical well-being of man. Spiritual science could have extraordinarily beneficial results if only people had sufficient insight to allow medicine and pharmacology to be influenced to a certain extent by spiritual science. Gradually, even medicine has taken on a materialistic character through the development of science. Unquestionably this materialistic character has also worked most beneficially, as for instance, the great progress in the field of surgery, and it justifies the claim constantly put forward, which I also endorse, that the remarkable progress of natural science in recent times deserves admiration. On the other hand, there are other, no less important spheres of medical knowledge and medical art which suffer tremendously under this materialistic influence; these can only develop prosperously in the future if spiritual science is introduced into the corresponding spheres of investigation.

Spiritual-scientific knowledge enables us, as you know, to recognise certain connections in the human organism of which a few details only are known to the medical science of to-day. It is true, of course, that investigators with more insight often divine such things instinctively, but progress along these lines is too slow. It can be said: If everything connected with spiritual science

were not rejected so fantastically, particularly by the medical profession, and were it not the chief aim of medicine to be monopolised as a power in the hands of the authorities and governments concerned, great things for the welfare of mankind could be achieved through spiritual science, particularly in the sphere of medicine.

Well, you may say, nothing prevents a spiritual investigator from bringing about such a progress! Here it is that things appear in disguise, for this is simply not true! It is the prevailing materialism of the day that actually prevents spiritual investigation from exercising its influence. For it is an error to believe that a spiritual investigator possessing a real insight, can always help in every individual case. He is prevented from doing so by the external materialistic activities of the medical profession, and the longer these materialistic activities continue, the greater will be the hindrances.

One cannot say to a spiritual investigator in the medical sphere: "Here is khodus, so dance!", for his legs are not allowed freedom of action. To be sure, praiseworthy attempts are being made to oppose this materialistic tendency in medicine, but all these attempts do not suffice, because the necessary insight is lacking that it is not only necessary to set something in opposition to materialistic medicine, but that co-operation - co-operation in a spiritual-scientific sense - is above all necessary, a co-operation with modern medicine and its attainments, e.g. in the use of the external remedies which are employed in this sphere.

The world would marvel at the DIFFERENT results which could be obtained if spiritual-scientific concepts were to prevail in the clinics and dissecting rooms, and if spiritual-scientific ideas were to be introduced into subsidiary medical activities! It would be amazed at the DIFFERENT results! All activities must however tend in this direction: Materialistic medicine should not be despised or ignored, but every effort should be made to bring spiritual science into this materialistic activity.

Until this is done, help here and there can be of no avail. The reasons for this cannot be explained in a brief lecture, but there are reasons. With a little less prejudice much could be done, particularly in a field so closely connected with the welfare of humanity.

(TO BE CONTINUED)

THE LECTURES DELIVERED DURING THE EASTER
CONFERENCE OF 1941.

Reported by AGATHE HORST.

The writer of this article wishes to give a resume of the lectures delivered during the Easter Conference (with the exception of those that were, or are to be published by the lecturers themselves as separate articles), so that those who were unable to take part in it, may nevertheless have some kind of picture of what was offered.

The first lecture of the Conference was dedicated to the composer, Anton Bruckner. MARIE SAVITCH illustrated the problems of a man struggling after a conscious experience of music. This struggle is deeply rooted in the cultural strivings of the present. Viewed from outside, there are not many important events in Bruckner's life. His creative forces began to blossom when he was more than fifty years old. 1879 was a significant year for his creative work: for it was then that he composed, among other things, his famous quintet. Although there are no outer connections between them, Bruckner's life reveals a certain inner relationship with that of Conrad Ferdinand Meyer, the Swiss poet, who so much differed from him. But the chief works of both appear in the same years. And it is also symptomatic for that time that two such great men should have reached the full development of their forces after a long period of suppressed activity.

Bruckner had the gift of concentrating fully upon music and of immersing himself completely in his creative activity. His wonderfully plastic skull and his beautifully shaped ears bear witness to this inner life in music. His connection with Wagner was a ray of light in his lonely life; others misunderstood it, and even accused Bruckner of imitating Wagner, whereas this connection was, in reality, a true spiritual comprehension between the two composers. Bruckner's admiration and love for Wagner enabled him to take in Wagner's spiritual impulses.

The marked contrasts in the opinions of his contemporaries show the fierce battle waged around Bruckner, and this is evident above all in the greatly divergent critiques of his work by musical experts. In their study of Bruckner's compositions, his critics could only reach a certain limit, and beyond it they lost themselves in general terms and phrases. There is, however, one critic, Ernst Kurt, who made an important statement in connection with Bruckner: He said that the musical phenomena as such do not constitute music in itself, and he finds that Bruckner uses the intervals in a new way, thus progressing in the direction in which Rudolf Steiner developed the laws of music. Rudolf Steiner namely explained that the inherent forces of music can be experienced in the intervals, which are also based upon the human form. Tone-Eurythmy, inaugurated by him, expresses these laws visibly through the movements of the human body.

The age in which Bruckner lived could not yet grasp these laws fully. Although Bruckner felt his way along the path of a new interval-experience, he could not make full use of his attainments. His contemporaries misunderstood him, because the cultural life of that time lacked the spiritual substance through which it is possible to grasp the new great element introduced by Bruckner. This spiritual substance was gradually formed through Rudolf Steiner's work, and in the Goetheanum he erected a home for spiritual science.

JOACHIM SCHULTZ spoke of the year's festivals and of the calendar.

The second afternoon was dedicated to the plastic arts. JAN STUTEN described the gradual growth of the first Goetheanum. The wonderful time when it was being erected is indelibly impressed on the minds and hearts of all who took part in it. Stuten conjured up before us memories connected with the time when the columns and the capitals of the first Goetheanum were being carved: the workers needed no theoretical introduction, they were all drawn into the work, experts and non-experts. Rudolf Steiner himself led everything; his corrections were always dictated by a joyfully creative spirit; they were never problematic, but highly practical, and proceeded from questions such as the right way of handling a knife or treating a surface. He never failed to make everyone feel that art is a world with a language of its own. The Goetheanum fell a prey to the flames and this joyful work had to cease. Several economic enterprises in the Society collapsed through the chaos of post-war conditions, and new, still more chaotic enterprises were called into life. For a time it seemed as if other activities had drowned the beautiful, creative work of the artists.

Rudolf Steiner once said, thirty years ago, that buildings resembling the first Goetheanum would have to be erected throughout the world in fifty years' time. These are words that make us search the present and the future with questioning eyes.

The full weight of personality - this is what Rudolf Steiner required from an artist. He was not content with substitutes or imitations in the field of art. He also pointed out that the endeavour to dissolve individual life in group-life has an evil source and he described two mistaken paths of leaders of men: one follows the ahrimanic direction of coercion, and the other, the luciferic direction with its dissolving influences.

A society such as our anthroposophical one provides us, as it were, with a field for the cultivation of thought: the thought employed in scientific activities. It also supplies a field in which human feelings can meet and harmonise: the field of esoteric life and art. Social co-operation corresponds to the sphere of the will, where a certain order must hold sway. Rudolf Steiner said that in the sphere of the will we are isolated, for there, everyone stands alone.

The artist and the scientist tread different paths. In his creative work, the artist's starting point is that of the spiritual investigator: the spiritual home, the spiritual worlds. For a scientist, this is not the starting point, but the final goal of his path. Both paths meet in Anthroposophy. In Anthroposophy, scientists and artists join, Rudolf Steiner built the Goetheanum for Anthroposophy, thus joining two fields so widely asunder in the world as science and art.

MADAME TURGENIEFF-BUGAJEFF now spoke on the subject of the glass-windows of the Goetheanum. She explained:

Rudolf Steiner once said that the Goetheanum windows represent a path leading into the spiritual worlds. They reveal all the mysteries of the universe and of man. In the Building itself, they are also a path leading from the West to the East - to the motif of the Easter Imagination.

Nothing in the Goetheanum - said Rudolf Steiner - is there only to be looked at, but it is there to be experienced! How can we experience Rudolf Steiner's artistic intentions? ONE of the paths leading to such experience is to view the work of art within the whole from which it has arisen; this will give it meaning and significance, without the necessity of asking after it. The window-motifs, arranged in groups of three, represent a real course of events; they rouse our consciousness to greater activity. *) A second element should be borne in mind: When I contemplate a work of art of past times, I can penetrate into the world which gave it birth the more I am able to hush my own inner life. But when I confront works of art of the Goetheanum, I myself become the object of perception. I do not contemplate the work of art, but my own self. When we enter the Goetheanum, the red light of the first window streams towards us after the white light outside: it transforms us inwardly and calls upon us to give back our answer to the world.

What does the red light at the entrance tell us, and the human countenance that looks down upon us? - Rudolf Steiner wrote under it: "Ich schaue" - I behold. It is a path leading to self-creation, to the grasping of one's own being, of what we experience in the Easter-Motif. We experience light and weighty darkness, but not only as forces of Nature, for they appear as cosmic powers, and man stands in their midst. He can harmonise within him the beneficial and destructive powers of light and of the force of gravity through the spatial experience transmitted by the blue window.

In the West we have the "I behold", and the path leading to what we experience in the East as Easter Imagination. There, before the rose-coloured window, we see the very life of Light: it seeks to spread, to enhance itself, to become disembodied and light. There is a continual balance of forces between the Light that grows too light and the shadows that grow too heavy. The shadows grow smaller, more condensed and heavier: they sink. The experience of these polarities can lead to a new kind of three-dimensional space, in the form

of a space illuminated from within. The central hall of the first Goetheanum was such a new space, with the light coming from within, born out of the balance between Light and Heaviness.

In the rose-coloured window, where the Light is active on the right side and Darkness(heaviness) from the left, there is a free space in the middle, for man's creative deed of love: the form of Christ upon the rose-coloured window has the redeeming gesture of compassion. The last window portrays man's path of purification, at the end of which the creative Word enables him to co-operate with the Gods in their work of creation.

O.DUBACH related many details connected with the building of the first Goetheanum, and mentioned many things that Rudolf Steiner had said. He described the enthusiasm inspiring those who were working upon the columns and the capitals, an enthusiasm that was constantly kindled anew by Rudolf Steiner's word and example. The sculptors received their first indications when Rudolf Steiner began to carve the first capital: the form which has to be carved out of the block of wood, must first be felt strongly within that block, and when carving out the forms care should be taken not to injure their surface. The starting-point must always be the SURFACE, and never the angle; the surface should stimulate the sculptor's curiosity. - When he corrected the Moon-motif, Rudolf Steiner spoke of the plants: Anthroposophists should forget champagne-glass imaginations and go out among the plants, studying the way in which the leaves grow out of the stalk. In his lectures, Rudolf Steiner spoke of the plant as the most perfect plastic form, and this is why plants cannot be treated as sculptures, although sculptors can learn a great deal from them.

When O.Dubach returned from the war, and Dr.Steiner once led him with a group of soldiers through the Goetheanum, he stopped in front of the red window, and noticing the amazement of the visitors he said: "This is the true image of man, and here he fights against the Dragon. A first contemplation of the human being does not reveal that far worse things are still concealed in him!"

O.Dubach gave many living descriptions of that time, which cannot all be rendered. At the conclusion of his lecture, he showed a small relief that must be attributed to Rudolf Steiner, and a plastic work by Miss Maryon, with corrections by Dr.Steiner.

In the afternoon, Dr.LEISTE spoke on "Easter-Knowledge".

Problems pertaining to the field of technics were dealt with on the following day. DR.W.SCHORNSTEIN lectured on "Fantasy and Reality of Technics"

"From Icarus to the Dragon-Flyers", was the subject of PAUL SCHATZ' lecture. Many lantern-slides illustrated the development of flying, and the lecture's point of departure was the training in

the direction of creative activity. The pioneers of flying have one outstanding quality: courage. But this courage is not yet connected with spiritual-knowledge; it has not yet become cognitive courage.

The study of aeronautics may be connected with legends and myths of ancient times. The ICARUS-myth is the first of these. (A black and white drawing by A. Turgenieff representing Icarus was the first lantern-slide shown.) Like every mythical image, also that of Icarus is the imaginative expression of a spiritual reality. Pictures representing early attempts of flying show men arrayed in feathers like Icarus.- Leonardo da Vinci was the first one who rejected this birdlike feather attire; he adopted the bat as a model for his aeronautical sketches.- Before calculations and experiments were drawn in, the human fantasy had reached two aeronautical types: the Icarus-type and the winged dragon type. As early as the 12th century, warm air balloons, in the shape of dragons, were used in battles, as signals and as means for intimidating the enemy. The kites which children still use to-day as toys, were well-known to the ancient Chinese and Greeks. There is a straight line of development leading from these kites to the attempts of the brothers Wright, the first builders of the modern aeroplane. The Wright model is a gigantic dragon-machine, propelled horizontally through the air by enormously enhanced motor power. It completely eliminates the laws pertaining to the atmospheric ocean (heat and currents).

Montgolfier's warm air balloon was quite a different invention. It impressed Goethe immensely. The balloon, which can only rise vertically and cannot move horizontally, is quite PASSIVE, whereas modern aeronautics developed the so-called ACTIVE principle of flying. Later inventions united the two principles in the steerable balloon. Soon after the invention of the balloon, many attempts were made to steer it, even through trained birds attached to it like horses to a carriage!

Three couples of brothers contributed most of all to the development of aeronautics: The brothers Montgolfier, Wright and Lilienthal. The Lilienthal brothers are the inaugurators of modern aerial sailing. Their models, only permitting relatively short glides, took into account the different kinds of winds propelling their gliding machines. After a pause of 30 years, this idea led to a tremendous progress in aerial sailing. But Otto Lilienthal was the first glider who succeeded in rising vertically above the starting point of his machine.

The gliding machines have a birdlike shape. They are so simple, that they might have been invented centuries ago. Flying, however, only arose at a definite moment in the evolution of humanity: in Goethe's days, with the invention of the balloon, and then at the beginning of the 20th century, with the invention of mechanical aircraft.

Aerial sailing lies, as it were, in between the above-mentioned two types. The glider is not passive towards the air-element,

like the balloon-pilot, nor is he merely active, like the modern aeroplane-pilot. He reacts to wind and weather with his whole organism. A peculiar, reckless attitude towards Nature characterises the pilots of gliding machines. This may, for instance, be seen in the names which they give to their machines: e.g. "Broom-Box", or "Black Devil", etc.

From an anthroposophical standpoint, the true significance of technics cannot lie in the invention of as many new machines as possible, but rather in the interchanging influence which must take place between man's technical activities and man's character. Aerial sailing has, to be sure, a different foundation than the purely recording character of mechanical flying. What has not been discovered so far, is a creative, amicable relation towards Nature, a feeling of human responsibility towards Nature. For this would have to be the foundation of a technical science able to counter-act the destructive influences of modern machines.

There is another set of ancient legends connected with flying. In its centre stands Ganymedes, whom Zeus himself raised lovingly up to heaven. (A black and white drawing by A. Turgenieff representing Ganymedes was the last lanter-slide which was shown.)

That branch of aeronautics which adopts a more scientific, recording attitude towards Nature, produces a brutal attitude towards Nature. The other branch of aeronautics, which has a more reactionary relationship towards Nature, produces a reckless, Icarus-like attitude of the soul. We may ask: How can a different relationship towards Nature be reached in the sphere of technics? How can a different attitude be reached, which lies in between these two poles? - A different attitude and a new relationship towards Nature can be reached if we courageously endeavour to grasp the TRUE ESSENCE of the influences of Nature. This can give rise to a responsible attitude towards the element of the air. Technical forms must arise which give us the impression that the elements LOVE these forms created by human labour!

Where technics developed in the direction of modern mass-industry, the individual creative spirit of man was suppressed. And on the other hand we have in technics a splintering of spiritual goods. Attempts are being made to unite these two poles. Yet the dragon-character of technics, which cannot be eliminated with the aid of an Icarus-like recklessness, can only be overcome through the power which is given to us through the Easter Festival. Rudolf Steiner showed us that beneficial results for humanity may be brought about even through technics. But this calls for a training of the will, born out of the insight that knowledge and courage are related with one another. Spiritual objectivity, gained through Anthroposophy, must assert itself in the destiny-path of technical development.

(TO BE CONTINUED)